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permanent advance in the general knowledge of the subject in the last ten years, and we have good reason to believe that when the irresistible inventive genius of America shall be instructed and regulated by a technical training that shall be worthy of it, our domestic product of articles of beauty shall in time equal and supplant the foreign importations upon which we now almost exclusively depend, and that at last American art shall furnish all that is best adapted for the decoration of American life. It is only within the present century that the fine arts, which were always before the private property of the rich, have extended their range so as to provide for the actual wants and comfort of the people. The great art teacher of England has said that "at the moment when in any ancient kingdom you point to the triumphs of its greatest artist, you point also to the determined hour of the kingdom's decline; that the names of the great painters are like passing bells; in the name of Velasquez you hear sounded the fall of Spain; in the name of Titian, that of Venice; in the name of Leonardo, that of Milan; in the name of Raphael, that of Rome." But surely in the art of the future, which rests upon and ministers to the education, the wants and the daily life of the people, all this will be changed and the perfection of a nation's arts will mark the period of her highest prosperity.

. . .

Whoever labors for the growth of American art must look for his reward not to this age only, but largely to the distant future. And who shall dare to set limits to the possibilities that await the energies of this vast people in any department of human effort? It is not fifty years since the possibility of an American literature was scouted and sneered at by the scholars of England, and already the proud Court of St. James has welcomed an American historian to whom the world of letters

paid homage, and an American poet of whom the English speaking race is proud, as the fitly designated representatives of the young Republic, and who in the light of this experience shall dare to despise or doubt the prophecy that in the fulness of time American architects and painters and sculptors may be held in equal honor?

A SUMMER EXHIBITION

THE Trustees announce an event of very considerable interest, the exhibition during the summer months and into the autumn of the important collection of pictures belonging to John H. McFadden of Philadelphia. The paintings are by the most famous British artists of the eighteenth and early nineteenth centuries. During the building of the owner's new house these pictures have been publicly shown, first in the Pennsylvania Academy of Fine Arts in Philadelphia and lately in the Carnegie Institute in Pittsburgh. The collection has been forming for the last thirty years and is regarded by certain authorities as the greatest in private hands consisting solely of works of this school. Beginning with Hogarth, the first of the painters in whom the characteristics of the English temperament found expression, most of the great names are represented. There are excellent examples of the portrait painters, Reynolds, Gainsborough, Romney, Raeburn, Hoppner, and Lawrence, and the landscape of the epoch is shown in its imaginative aspect with Wilson and Turner and realistically with Crome and Constable. There are forty-five pictures in the group and each is worthy of special study. Few private collections have the singleness of purpose and the homogeneity of effect that this one displays, each work enhancing the appearance of its neighbors.

The exhibition will take place in Gallery 6 on the second floor, beginning as soon as possible after June 18, and will last for about four months.